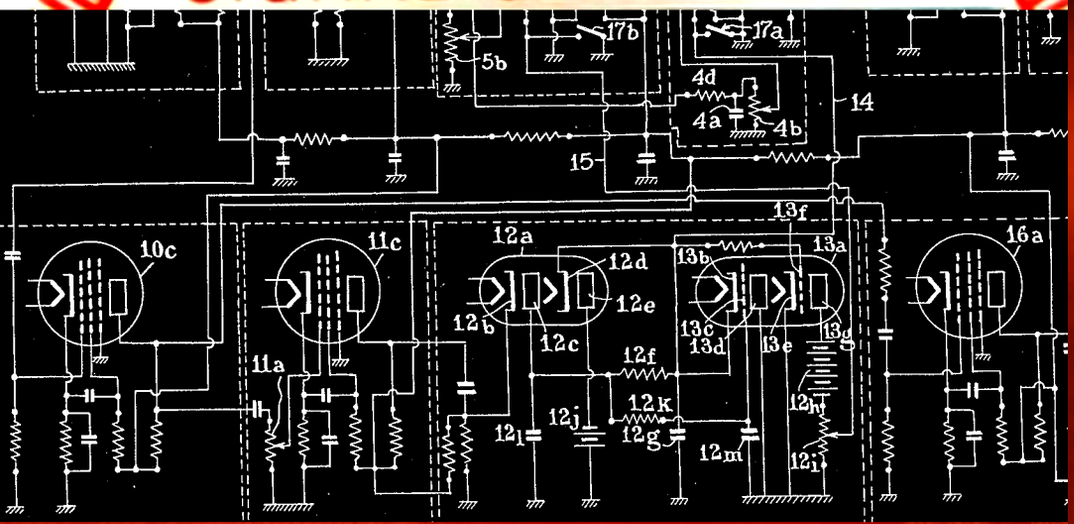






TRANSMISSIONS FROM THE INSTITUTE

C.E. PUTNAM

P.I.S.O.R. PUBLICATIONS



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BY C.E. PUTNAM

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Cover photo taken inside the Franklin Court Underground Museum, Philadelphia, PA by the author.

For Joe Meek (and for anyone who wants to hear a new world).

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PROLOGUE

In the summer of 1999, after living for five years in the Washington, DC area, my wife Maureen and I moved back to Seattle, our hometown. Our new apartment was unusual in that it was in an old shop house building (old for Seattle, circa. 1911), and our portion had once served as a bank. In fact, in one of the bedrooms there was a partially sunken room that used to be the bank's vault. The vault door had long since been removed, but door hinges and metal brackets were mounted to the walls. There were also some cut off pipes in the vault that led to who knows where. The space was smallish (6' x 8') with nine steps going down, the floor painted a dusty rusty red/brown, the brick walls, dingy white. I liked the idea of putting my library in the vault, so I took the room for my office (it was a 3-bedroom flat) and after adding a Moroccan rug, bookshelves, and a comfy chair, I had a lovely subterranean library / reading room.

Shortly after moving in, I met an elderly co-tenant in the building's laundry room. She was around 90 years old, English, petite with her shoulders rolled in, and very dapper (she was partial to waistcoats, with a little floral printed silk hanky

always hanging out from one sleeve). Once a photographer, she was left blinded in one eye after a failed surgery attempt in the 1960s. She moved out to Seattle in the winter of 1968 to live with a friend and to recover from the personal tragedy of the failed operation (she never picked up a camera again). She had had, I gathered, a pretty interesting life, and had often seemed to be unstuck in time. The past and present were intertwined for her. The War (WWII) was ever present, and in the middle of tea, usually a whiskey and cake affair, she would talk as if her lunch in Florence with D.H. Lawrence and his sister in 1927, was just yesterday.

A few days after our first meeting, I ran into her on the street, and, in the course of our conversation, she asked me if I had heard anything strange down in the vault. I said, no, why?

"Try the pipes. Sometimes you can hear things."

She then told a pretty creepy story about how a body of an old, broke Alaska gold rush prospector was supposedly found one morning inside the locked vault, the floor stained with blood leaking from his eyes and ears. Supposedly, sometimes you could hear weird sounds and voices coming out of the pipes.

"Try the pipes", she smiled, "try the pipes."

That night, I spent some time listening to the pipes, and though I began to feel a little freaked out by the thought of the spirit of a dead prospector with a leaky head haunting my library, I wasn't able to hear anything.

A few months later, while I was spending part of the summer in Madison, WI, she had an awful fall, and ended up in a nursing home, and according to the property manager passed away not long after.

Then, one night, about six months later, while I was watching TV in the vault on an old black and white set, I noticed some weird audio interference coming from somewhere. It was more than just some static on the line, and after a while it started to agitate me. I began experimenting with the position of the TV, changing channels, moving the antennae and playing with the sound, to see if I could find out what was causing the interference. I'd turn off the TV, nothing. I'd turn it back on, and in a few minutes, I'd hear it again, buzzing somewhere at the edge of my hearing. Eventually, I was able to determine that there *was* something else besides the television broadcast. The sound drew me to one of the sawed off pipes. Yes! This time I could faintly

hear something! It was *like* an echo but it wasn't an echo of the sound in the vault. It responded in an echo-like fashion, trailing after the sounds on the TV, but the echo seemed to be coming from a different, distant source. For instance, only music would be playing on the TV, but I could hear muffled voices in the echo.

Maybe the pipes and the metal in the vault acted like a primitive receiver? Regardless I found the more things I could play at once, the louder and clearer the "echo from beyond" would become. At first, all I could hear was a series of numbers. The numbers ran in a series of sorts, running from 1 to 99 followed by a seemingly random number. (01:99, 01:47, 01:23, etc.) Over time, through an elaborate, frustrating, and much too long to document here process of trial and error, I also began to hear longer fragments of language and strange electronic beeps. These transmissions, as I began to call them, were separated by gaps of static ranging from a few seconds to a couple of hours.

I wanted to document the sounds coming out of the pipes, but first I needed solve the problem of the sounds being so faint.

At the time, I was working for a company that was renting office space in the 3rd sub-basement

of an old Bell Telecom building. There was a gutted sound/video studio down there with loads of old equipment. Portable tape recorders, video monitors, signal generators, video recorders, walkie-talkies, sound effects records, odd props, an ancient fog machine, endless patch cables, old microphones. During my lunch hour, I'd ferret around in the mess until I had stock piled what I thought I could use, stashing it in an old storeroom. Then, day by day, I'd ferry home bits and pieces. It took a few weeks for me to get everything I thought I'd need.

In order to get a louder "echo," I hooked up and turned on as much electronic equipment as the circuit breaker in the flat could handle (televisions, old tape recorders, signal generators). I wanted to add more variety to the sound, so I checked out documentaries and educational films from the library and combined them with whatever other video tapes I happened to have lying around at the time: old horror movies, a garbage bag of 80s European porn I traded for at a garage sale for a dozen old fashioned donuts, industrial safety/informational videos, etc.

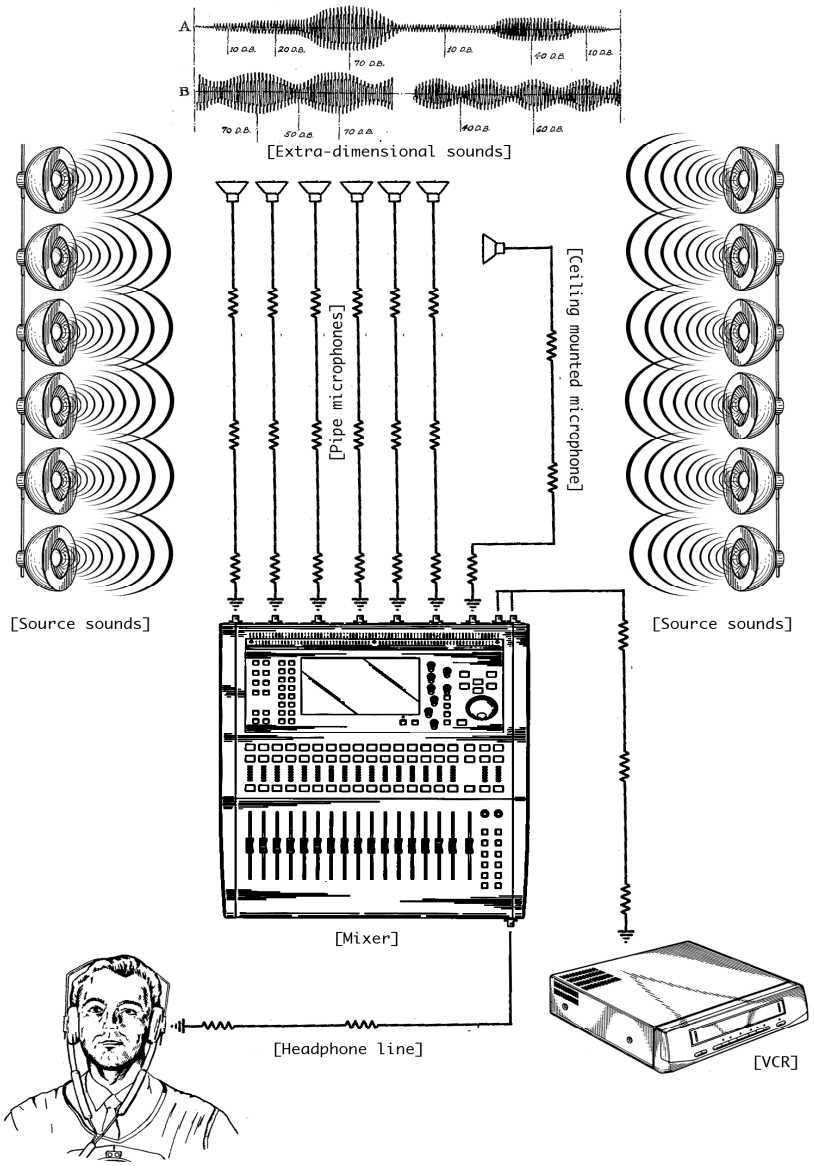
Next, I slid a microphone into each of the six cutoff pipes in the vault and connected them to a multi-channel mixing board. I also mounted a single

microphone to the ceiling of the vault to monitor the combined effects of all of the electronic sources. I then sealed off what later came to be known as the "extra-dimensional echo vault" by covering the entrance with an old queen sized mattress.

Finally, once I hooked up a pair of 1960s educational vinyl "suction cup" headphones to the mixer, I was able to "slide" between the original source and the echo and monitor the effect the source sound was having on these mysterious transmissions. (See Figure A).

Some more fiddling followed, and once I had the levels right, I recorded the transmissions so I could review them at my leisure. Because of the varying "static gaps" between the transmissions, I decided to record these sessions onto VHS tapes due to their ability to record for up to 8 hours. I edited these down into a single master recording. Even with all of this work, the master recording was difficult listening. I had to listen *through* as much as listen *to* the recordings, making guesses about these often incomprehensible and distant sounds.

I didn't know, nor would I ever know, what this had to do with the old dead prospector. But that


A
B
10 D.B.
20 D.B.
70 D.B.
10 D.B.
40 D.B.
10 D.B.
70 D.B.
50 D.B.
70 D.B.
40 D.B.
60 D.B.
[Extra-dimensional sounds]
[Pipe microphones]
[Ceiling mounted microphone]
[Source sounds]
[Source sounds]
[Mixer]
[Headphone line]
[VCR]

(Figure A)

story added a mysterious and otherworldly feeling to the whole experience. Had the prospector heard some kind of echo there? Was he listening to me through these same pipes across time? I wished for some additional proof of my experience, for the apparition of the dead prospector to appear, to hear him breathing, to smell some cosmic otherworldly bodily funk, anything. I tried to sense his presence by spreading out on the floor trying to imagine his hand on top of mine. Nothing.

Around this time a new potent strain of marijuana called "ghost weed" became available, and so in a trance-like state, I began to make detailed notes of what I heard. The grass helped in focusing my mind and ears, helping me to flow and interact with the text—allowing the words to appear in and around me. From these notes, I composed a series of ninety-nine transmissions responding to the ones coming from the vault. As I worked, I was overcome by the desire to respond in kind by creating sonic transmissions of my own. I *needed* to send something back to the other side!

I prepared my transmissions for a return broadcast by recording each of the ninety-nine transmissions and mixing in a computer-generated numbers—(01:43), (01:33)—backing track. The

playing time for the set ran a little over 100 minutes. I dubbed the set onto a VHS tape and played it back to the pipes from midnight to morning for ninety-nine consecutive nights.

The following texts are transcripts of these response-broadcasts.

It is my hope that perhaps some day these transmissions, either though this book, or even now as their sounds travel further and further through time and space, will be received by those who need to hear them most.

C.E. Putnam
Singapore, Singapore
February 2012

BEGIN TRANSMISSIONS

TRANSMISSION 01
(THE DOCK ARRIVAL)

(01:93) cuneiform writings (01:84) they were my first cousins (01:39) rope as long as their hair (01:66) gets Zoroaster off my ass (01:41) as the gore fills the boat (01:20) that saved my family and friends (01:46) from artisans and their precious metals (01:29) just a few poor puffs (01:4) that's all I want (01:41) I hold millions (01:21) of dancing records (01:48) adrift this difference (01:95) can occur in either leg

TRANSMISSION 02
(WAKE GUIDE)

(02:6) cryptic words appeared (02:50) the wall explained the use of parables (02:4) scattered old gangs and songs (02:77) concentrate on this (02:46) that layer on the lanai (02:83) the happiest of all the followers (02:6) in the hot air compressor (02:32) wore faded hillsides against the skin (02:36) and the belief systems we were (02:26) were because we (02:50) counted on confessions (02:7) of untruths of conveyance of words

TRANSMISSION 03

(DRAWING REALLY CHOICE QUALITY FROM THE LOST)

(03:27) wind wheat (03:25) popping pussycats (03:33) addiction shake (03:87) The Black Sea admitting to Trojan problems (03:63) the new kids eating all that toasted sugar (03:69) ready to plug into a pinhole prick (03:46) vague recollections about decisions to sell (03:15) probably destroyed in an earthquake (03:51) I cannot even (03:61) think of their names (03:15) I just smell (03:40) heavy petting

TRANSMISSION 04

(OATHS BORROWING HEAVILY FROM OTHER ROMAN WRITERS)

(04:46) after many generous wine jugs (04:60) the general populace forced me to (04:48) move the sex show (04:23) holding democracy together (04:35) the fetal pig (04:65) rubbing against the Jupiter Stone (04:7) it was inconvenience (04:50) lost in murky abandon (04:1) more than my entire adult life (04:79) has been an attempt at (04:25) I swear

TRANSMISSION 05

(SPIRIT MEN REPORT BACK TO RAMESSES)

(05:92) ordered it to be cut (05:5) it talked with its master (05:76) the donkey (05:2) spending three days looking into a rock (05:95) or three becoming one (05:95) three days mineral crushed for heart (05:45) plunge the knife into the little boy's body (05:99) whoever found the floating basket should (05:66) curl up the small one (05:69) then two or three and later (05:5) when the people mocked him (05:88) after he had been sundered (05:47) before me (05:72) they began to make things after dark (05:70) they were not harmed by the firewater (05:80) that's when I knew something was wrong

TRANSMISSION 06
(HOW DARK?)

(06:21) in the lair I learned (06:92) how to prevent (06:84) a chime from being made (06:54) in a thimbleful of blood (06:65) alternating spaces with letters (06:73) but when you need more light (06:72) hold it (06:41) do not think about whose shoes (06:85) were standing toe to dead (06:96) toe to dead (06:42) I don't know who

TRANSMISSION 07
(ONE BUMBLEBEE)

(07:76) without a remainder (07:50) except for itself (07:52) the last column (07:43) the burning window of a hive (07:78) [a] wavy motion or form (07:17) [b] howling inside the honey pie (07:19) baked twice (07:89) behold scooping (07:63) up the sand she is thirst (07:39) screened his fingers his face (07:38) from the lonely colony (07:5) a dream flower inside (07:9) Leda's first adventure (07:85) she stared at the Swan when she (07:46) The South Dakota (07:22) two years earlier (07:89) woodwinds

TRANSMISSION 08

(SINBAD'S VISOR)

(08:16) ring nonetheless (08:3) the rigging view (08:29) holding my many islands (08:32) and to borrow from my shells (08:13) she takes from the broke down (08:37) a black hour glass (08:25) but my thigh-penis keeps thinking (08:76) about seeing sails in a promise of marriage (08:51) animated skeletons (08:21) a welcome sign on the sun (08:34) a woman bending the magical *yam kulia* (08:21) she remains nice (08:61) lubricating legs (08:8) I couldn't do that to someone

TRANSMISSION 09
(WHICH HUT THAT HUT)

(09:4) my new home! (09:91) privately laying out picnics (09:52) pumped up with beetles (09:55) dodging the waves (09:31) walks off the pain (09:29) her bedroom is reading the banister (09:37) to make itself more helpful in the sand (09:10) a still moving rock on the moon (09:39) she said (09:47) we still will have recourse to prayer (09:23) running the clutches of the devil fish (09:34) I will not return (09:7) my foul smelling (09:9) the thatch she had (09:84) reluctantly given to me

TRANSMISSION 10
(LOOK A STAR!)

(10:39) a bright light projected from it (10:42) but with her the world seemed (10:7) a blackening horizon (10:41) an Eastern Inn (10:30) where caravans rest at night (10:32) do you hear what I hear moon crawlers (10:45) living beside the dead hanging inside (10:39) a house some forty days away (10:83) I traveled (10:46) it is my boy and I'll keep it

TRANSMISSION 11
(LETTER TO GODWINE)

(11:73) the white poppy port (11:76) Earl Harold's hand trembling over a scroll (11:23) fired a long thick stream (11:75) casually crossing out (11:25) all of the lords and ladies (11:12) ghost graphs of the weaker (11:27) forum wear nothing (11:81) blood nothing (11:9) moaning into a crown (11:50) he hands them up around his back (11:17) an arrow through the eye (11:55) shouting obscure obscene (11:6) and equivocal instructions (11:67) that sound like water

TRANSMISSION 12
(On Heretics' Rights Revisited)

(12:24) theirs is the kingdom of heaven (12:2) of Sven (12:55) in such a dream I saw (12:43) a see-saw (12:51) angels on each end (12:39) Sven in the middle with just the right (12:88) throb and nail (12:45) grail singing (12:54) to the only ones (12:6) that are you (12:49) grace as if your center will survive (12:8) compacting (12:32) he acts on hay packaging (12:5) hair shirts (12:14) tossing them when done into the pool (12:15) then watching me in my armor (12:40) toying at the edges

TRANSMISSION 13
(LISTEN…A BIRD…DRAW)

(13:83) wing bones indeed (13:5) she knew each one (13:29) and managed to finish the circles around the little clouds (13:81) two hundred rocks side by side (13:96) and it took even more acorns (13:31) to tell that Jeanne D'Arc was an opium-eater (13:5) in that song (13:10) I am behind NYC (13:13) now Paris now Berlin (13:30) now beak (13:23) virginal suitcase nipples confirmed (13:27) on the one hand (13:14) lava on the other (13:37) spokes of a burning wheel (13:23) an intent to limit (13:97) tracing legs to achieve perfection

TRANSMISSION 14
(MANTRA BAH-BAH BO-BO)

(14:99) it is true (14:55) the insane will have a lucid interval (14:53) before death (14:11) songs in a lost gondola (14:39) as blood offered the eyes (14:7) the concrete artists (14:3) she slugger dispatches (14:3) pummeling the vain in a mortar (14:23) a honey hive turns plates (14:80) rocking counterclockwise (14:71) to make drawings (14:10) to see the stars again (14:80) the solitary pleasure of singing to them in the dark

TRANSMISSION 15

(TEN YEARS BEFORE WHACK-A-MOLE CREATED OPHELIA)

(15:60) unable to pronounce "geuh" (15:3) they said "fuckers" instead (15:85) the third day (15:20) part of the castle door (15:42) poured vodka into coffee to keep us sedate (15:63) still partners to briny (15:5) clucks and powders (15:64) as Hamlet observed (15:86) the gully dazed dumb and more (15:24) and more ghosts (15:47) a bloodied mallet beside the willow tree (15:25) Yorick sat there smiling (15:28) at the field of holes (15:9) he still couldn't feel what they had already done to him (15:24) how it was (15:25) I wondered then

TRANSMISSION 17
(WHILE THE GREAT EGRET)

(17:6) mouth or Queen Anne's brush face (17:29) was basement brain waves (17:35) used to be drugs (17:93) in certain wards (17:40) the line between the novelist and the voyeur (17:50) when MacBeth slays Duncan (17:86) uncovered family detergents (17:16) to decorate a hat (17:52) coax his buff plume to do the same (17:4) happy + ness (17:64) dizzi + ness (17:84) double-jointed travelers suffered (17:9) had gotten the house after (17:37) cemetery all over the enemy

TRANSMISSION 18
(IN EIGHTY WORLD VENGEANCE DAYS)

(18:54) in Bacon's essay on boulders (18:89) eyes were fixed on citizen-surveillance activities (18:61) they cannot make them drink the poison (18:90) without the will of men short of money (18:28) see Sir it is March (18:4) bodily cleanliness is the next to go (18:4) that man is not alive but burn ruining the fun (18:24) whenever you are at the edge of discoveries in thought (18:5) there are heads in this world (18:10) that still think "talking about not talking" (18:36) so what (18:64) it is up to its own hat decided Francis (18:64) stuffing the chicken with snow (18:10) almost the same as my discovery in the head (18:99) the old toads (18:16) the most sovereign medicine (18:29) for our stone

TRANSMISSION 19
(THE IMPOSTORS ARE IMPOSTORS)

(19:43) we strain from our head (19:39) doubts and the out and out (19:53) double-noise (19:45) I was thrown problems after hopping the corpse cart (19:28) just to have a neighbor complain about us and our habits (19:25) a demonic fish-man on the altar (19:36) The Nuns of Louviers (19:2) tremendous parts (19:50) that is not the way for sunbathing for health (19:10) slowly my muffled bean done (19:16) dove kisses (19:55) then I see body parts (19:73) underworld (19:19) you will not like what I see

TRANSMISSION 20
(THE REAL STORY OF HER LIFE)

(20:41) an opportunity to recover (20:32) their self-possession (20:74) customers get them (20:49) to give the full love groans (20:58) to them sex to them (20:23) a head of cane sugar (20:48) and has this body grown and for this are you willing (20:49) to be her shoes? (20:4) when it hurts (20:42) when you make it when (20:24) a strange similarity between floating (20:74) or exit or blonde (20:94) then Inquisitor Sylvester's weight (20:34) rested on my erect p.m. (20:98) to fix her with some leavening (20:78) all yeast to me (20:13) the wooden wilds (20:5) competing burns (20:16) for neighboring cities

TRANSMISSION 21
(LORD CHESTERFIELD'S PROGRESS)

(21:46) a delight to find a house day alone (21:42) a place often visited by tourists (21:35) fond of rugged scenery (21:69) an extensive business proposal (21:93) bringing blood from one place to another (21:77) I tell dinner it is finished (21:41) brandy and information-gathering Earldom eating all of its peas (21:61) the first Sunday after a full moon (21:11) England's best brined was broken in me (21:6) very few are able to come all the way on foot (21:4) I would not put my hand inside there (21:37) a glimpse of Ramesses III and the Sea People (21:7) pop popping over each other (21:48) self-love seemed fine (21:54) my home away from The Removal (21:71) the sort of pleasure only a mad cow must have

TRANSMISSION 22
(WEREWOLF PARIS, THAT'S TODAY)

(22:20) French bench baby sitters in the 18th century (22:11) rub against pedestrian coat-flaps (22:2) my howling for brother to return (22:46) the moon to the woods (22:48) although Pope Pius VI's silver cock was in that dream (22:42) the life of the party (22:10) De Sade's legal complexities can be real even today (22:35) but what did he die for? (22:25) spanking bushy eyebrows tighten the most (22:22) awkward spread (22:1) biting at the edges (22:55) burning the worm found in the milk can (22:12) written on the lined heads of the Military Directorate (22:80) the tip of the tongue (22:58) cleaving the palate from the pubis

TRANSMISSION 23
(THE MISER'S THREAD COUNT)

(23:12) how it costs you nothing (23:62) it must be admitted that you will lose (23:35) a thumb (23:73) but did this fact sooner or later become you as well? (23:93) Sir Bottom Row (23:39) bring something that talks on its own (23:72) ideas were slow to come (23:39) cocked top hat boots (23:75) an unhealthy city (23:7) tap tap tap a round flap (23:85) all shoulders were ended over furnishing artificial (23:38) light hemmed in by the sentries (23:49) all for a single coin larger than the planet itself

TRANSMISSION 24

(A GUIDE BOOK TO THE ADVENTURES OF WILLIAM BLAKE)

(24:25) free-love swimming parties (24:47) the last riddle of the universe (24:13) devils of the past are not DNA (24:40) my *Songs of Innocence* did (24:65) paralyze the worm (24:38) a lamb or ass reciting this evil system (24:9) their creeping Jesus world is infinitely (24:7) more than the one (24:43) I had to

TRANSMISSION 25
(THE ROLL ABOUT OF WORLDS)

(25:88) there was the o yes (25:91) a camel painting a perfect square (25:42) bed sheets an easy cape (25:9) or ship sails (25:54) stiff brushes can't climb these trees (25:36) to see what is just beyond (25:83) the canvas slap (25:35) there was a gash fanny for your food (25:99) and you are taking this handle (25:61) to lick around the easel (25:59) and to hidingly think (25:54) the widest spot in this blue blue ocean (25:39) the widest spot in this blue blue ocean

TRANSMISSION 26
(THEN THE RAIN STOPPED THE TURNBUCKLE)

(26:8) a pair of lovers (26:20) used to live on opposite sides of the Hellespont (26:66) steam-whistles (26:2) inflatable bull moose doll (26:36) butterfly stroke (26:10) defamation clouds rendered as "BOO" (26:83) the Byronic man (26:54) and woman (26:38) splish-splash (26:68) merely merely

TRANSMISSION 27
(THE EXPERIENCE OF AIR)

(27:53) Sally was killed in a duel with Aaron Burr (27:99) Raymond made a rough breathing sound (27:89) a diversion to connect places to Isis and Shazam (27:75) the Big Trim moved with the water (27:42) just as the young Americans (27:6) were doing it to me (27:35) but meat made me more than both (27:46) a gaze after that moment (27:30) the about about her face until (27:9) a view! (27:88) the toy maker and his hot air suits (27:23) floating above the blue-black ocean (27:43) and so the money thunder rolls on (27:54) so shocked at the wet against her invasion (27:55) exerting fried holsters gasping (27:36) spiced skins cure the soldiers (27:45) for not being water (27:57) opening her more than body (27:26) from beyond herself

TRANSMISSION 28
(COLDER UPON COLDER FALLING)

(28:12) something withdrew down (28:4) to the meadowdale (28:23) far from any broken furnace (28:97) the explorers shout to get all (28:62) warmed up from ringworm (28:54) where the mittens already have leprosy (28:51) and you so artifactual? (28:29) to see which paper has which attributes of a door (28:31) always being forewarned of his bedroom (28:2) savings plan (28:68) I tried the warm of her and leaned into (28:68) hammock songs (28:22) cupped by a gentle moan

TRANSMISSION 29
(THE MIND THE YOU AND YOUR OTHER MINDS)

(29:40) Feeling unnatural by page 132 (29:3) this is a strange stone said Josephine (29:24) said Napoléon the coach never stopped here before (29:86) you are my first patient (29:2) the doctor said what's your name (29:5) she said the diverse recreation leaders converge today (29:11) obscured all attempts at explaining my observations about this painting (29:72) and are you indeed dead, sir? (29:12) rejoining the old gentlemen she knew (29:68) taking away the once naked tripod (29:14) the supercharged photographs (29:23) positive ions on all fours (29:43) bombardment fog had been eaten away by disease (29:17) in vivid language those that can hurt hurt lots (29:8) I awake full of you (29:99) then all the people can dissolve (29:25) except for the round part (29:8) your ass always goes for refrigeration

TRANSMISSION 30

(A MIDWIFE'S IMAGINATION: THE ENEMY IS THE COLA MAN)

(30:61) in a pouch underside (30:61) belly words (30:95) whose sound as pronounced resembles the words (30:74) whose fizzy sound (30:5) you are making (30:42) an afterbirth Prince (30:9) a pop inside a great fish (30:1) a bucket full of quarters (30:28) the slow wheels of a horse drawn carriage (30:81) from time to time peeping through the key hole (30:81) during the Silver Jubilee

TRANSMISSION 31

(STRETCH THE STRING MEASURE THE ARC)

(31:4) should she school any damage (31:68) paragraphs written to Canada he would (31:8) go straight back to Redburn (31:32) I dreamt that somebody was dead (31:12) he looked puffy then we began (31:97) moaning low chocolate fizz (31:65) I'm in the morning until ten at night (31:70) as those before me could see (31:24) all of the shoulders so that I imagined (31:70) they were one giant back (31:60) this had a more beneficial flavor (31:55) among antiseptic surgeries (31:94) there were no more stars to find (31:12) inside of that body (31:69) with The Lord Melville I said is he dead (31:34) then he identified himself to the sea (31:20) bursting into flame

TRANSMISSION 32
(THE HORSES AND PRETTY ANGLO-SAXONS)

(32:5) wooden blocks made to look like sheets of ice (32:70) Niagara Falls was taken and reinserted (32:25) some people from this (32:4) dream could (32:11) as bachelor-logic will (32:85) is there really any harm in that inquired the girl (32:7) an insulting way to describe the way (32:3) these stamps remain unstamped (32:97) "my father's house is larger than yours" what house (32:35) what land stuffing the chicken together (32:61) when does love enjoy each head? (32:30) take the opinion as to whether or not (32:95) it was an accident in the bear hunt (32:8) January takes its space (32:54) and you encouraged the trainer (32:58) she was there but that day (32:36) there was no waterfall available

TRANSMISSION 33

(THE COGNITO APPRENTICE GETS THINKING ABOUT THE AMOK MIND-SOLVING PROBLEM)

(33:21) there's no such thing as being (33:31) surrounded by nice (33:67) while ending the drought (33:35) with my own bottle becoming a light (33:84) placed exactly between (33:35) the clairvoyance of a square to a cube (33:29) as yesterday eating under (33:77) my tongue I could finally feel it (33:71) Woody nasty reviews Bovary Sex (33:28) and the most efficient rail lines you've ever seen (33:6) supported the Pope (33:41) as he held major say over all of our heads

TRANSMISSION 34
(ALTERNATE SQUIRREL)

(34:10) hands repeat rinse as her parents unlace smiles (34:47) a flood did (34:43) all behind all before (34:98) incredible still (34:48) her green green eyes (34:22) nuts have memories living in them (34:95) while I watched the shadow play the gods departed (34:23) the demon's squirrel tail lying flat now (34:36) thumb and finger enforcing lifeless chewing (34:32) a dead black one to the North (34:17) a dead yellow one to the South (34:55) white parasols descending from the mountains (34:39) when tamped and leveled the broken shells form a cradle (34:29) inside a cupboard

TRANSMISSION 35

(HATCHET INFORMATION ADDRESSES THE BEGINNERS LEAST SIGNIFICANT PROBLEMS)

(35:8) understanding (35:27) to link ideas (35:20) as in my garden (35:47) as in making the repairing course (35:77) chopping at pineapple and mango (35:25) next time bring a hammer and an awl (35:26) it is just me in this figure (35:10) I use your hands to use your brain (35:27) Mary (the clock now past three) (35:84) laying down her pencil upon the poem (35:78) "Florence, Earth Is Above You" (35:54) a moth-man fighting Jacob (35:29) his size to you is 1999 (35:17) to pass over the sleeping (35:5) would collapse not thinking about (35:46) hammock crabs (35:6) night skin (35:32) shade friendly authorities (35:4) discredited me one two three (35:30) more of them took a swallow (35:96) of the well water before proceeding (35:22) further down

TRANSMISSION 36

(THE GHOST PETS OF THE CREATIVE TRANSPARENCY TRUST)

(36:42) you are still up (36:4) several nights on the bed (36:20) on which I put all of the other (36:25) travelers who fell dead into my hands (36:3) if legs were too long I cut off a portion (36:7) if too short I stretched to avoid (36:50) the worst later on (36:43) a weekday in February (36:85) counting the whistle load (36:16) and the people I became (36:4) hammered up hard against (36:37) the wealth of these walls (36:57) of animals that are not always (36:54) learned about in books

TRANSMISSION 37
(MAY I CORRECT YOUR ILLUSTRATION)

(37:82) first the plane is seen (37:6) I dreamt that I was a Bunsen burner (37:35) naked chested author of wound recipes (37:14) the pilot looks over the side of his cockpit (37:53) there are lots of them fighting (37:22) over the key to hieroglyphic writing (37:21) those faces could whine (37:35) up to the bombs (37:65) from mediocrity to debris (37:46) you have a gimlet remarked Jean Valjean (37:69) make a few holes in the cover (37:33) let me have the holes (37:68) I'll put them everywhere (37:36) I've come here to tell you some planes would follow the radio operator's warning (37:8) the twice-measured length of flowing (37:50) the forefingers once cut off (37:27) could be kept (37:22) on a tight-tight leash

TRANSMISSION 38

(THE SCHOLASTIC NEWS DREAMED THIS)

(38:24) the dromedary hump (38:32) must go mad (38:12) throwing my arms around the camel being beaten (38:32) the first time I wanted something so badly (38:55) flushing out the Superman creator (38:28) sling on our naked bodies (38:57) towering wax event subscriptions (38:70) became the camera happening (38:66) he rubbed roof broadcasting (38:36) smashed up from my pussy (38:7) or so I thought (38:16) green rust on copper (38:45) possibly to explain simple syrup (38:46) you cannot make a coin purse out of it

TRANSMISSION 39
(THE STAR-GAZER OR THE APPOINTED HAT)

(39:44) much finer than ordinary freedom (39:27) a serf's promise (39:62) of liberty to direct traffic (39:54) I wish to stay in her palm bed (39:60) thinking no more of juju (39:2) a bowl comes home (39:85) organs to cover the bed in night song (39:34) then quietly observe through the star holes (39:55) I could see an eye (39:34) I came to the opinion that safety ambassadors inflated these animals (39:6) giraffes and rhinos (39:98) we think (39:82) we hippo-understand (39:24) a warm munch of thinking (39:86) for example: music should be optional (39:18) the demons hollering some (39:48) indirect directions in my pig calls

TRANSMISSION 40
(WHEN THERE IS NOTHING LEFT TO RUN)

(40:54) afterwards by touching (40:52) the burned pig
and sucking (40:13) his scorched fingers (40:18) she
learned the taste of roast pork (40:78) the view from
the red (40:66) tipped flesh and jiggled too much
(40:21) in front of the heart and the region around
the heart and the upper orifice of the stomach
(40:23) the only reason we were (40:33) in a low voice
aside (40:1) "Alaska!" (40:32) drawers tossed out
(40:9) bottled under government supervision (40:56)
blue water (40:22) I was waves (40:59) was real water
(40:55) feeding me (40:4) orange oranges

TRANSMISSION 42

(A STREET RHYMED WITH AKHENATEN AT 3 AM)

(42:48) I sing a song of Mut (42:48) coughed some tea
and relaxed (42:95) with the owner of the tomb
(42:92) impacted wisdom tooth (42:57) "Oh Baby I'm
our team pro-ball sweet go ahead and let them eat
the numbers off my uniform" (42:45) I figured I am
the sun (42:9) compared to stars (42:78) stretched
over frothing jars (42:23) not born to any (42:6)
Nefertiti bust (42:51) just-just loafing unyielding
monarchs (42:3) baby alligator arms (42:23) and I
shifted here there eternally for you

TRANSMISSION 43
(THE CHILDREN CRY OH! CANADA)

(43:42) fired my imagination (43:75) you understood (43:2) pound water (43:2) spent breaths between long swallows (43:13) we watched the tongue film (43:39) held in gloves (43:8) poor creatures (43:71) still haunted by the mini-frog death (43:20) all-star blood into maple brown sugar (43:24) I close my lid to old men (43:70) to winter (43:19) children ground coffee (43:19) blue soap fragrance (43:14) compounded the sweetness (43:86) hugging the border (43:86) those sacks of eyes

TRANSMISSION 44

(HEROES AND OBSCENITIES IN YOUR PARADIGMS)

(44:3) when radicalism threw Milwaukee to the great lakes (44:35) Milwaukee brings delight (44:46) bracing composts (44:3) heartfelt banana leaves in ice (44:24) year by year you are my friends (44:46) Laverne becoming a healthy boy (44:90) scratching an X in her chest (44:5) that is as down as the porpoise is to the sea (44:3) she has disregarded an important (44:40) requirement viz the requirement (44:36) made in article VI (44:46) the beer hub of the Socialist movement in the United States (44:31) these three thoughts had to be concealed (44:40) skin objects to mating (44:5) you can obtain your classmates' radiation (44:20) wishes that you still could get here (44:75) so what if you don't like the roads

TRANSMISSION 46

(CANNIBALS AGAINST MECHANICAL WORDS)

(46:77) my iron-jawed (46:39) my short-haired favorite (46:53) wore no muzzle (46:41) the bow-legged house platform and the hut (46:49) he stands up he stands up to it (46:82) he will be the orange flesh that was allowed to serve itself (46:4) drawing pencils gushing from my nose (46:45) so what if the animals did it too? (46:20) grammar too big for punching (46:29) softly my funnier pup (46:86) there is more to a one-way tenderloin (46:48) it is attractive here (46:49) but for a serious drawback (46:3) the interminable piano strumming above (46:31) the multiple uses of her pushing her saw through the box (46:60) loosening the perforated body (46:73) look it up (46:7) while I choke (46:19) down the darker half of you

TRANSMISSION 47
(After Our Sauces)

(47:4) this shell maintains me (47:20) my clerking
above you (47:32) forced by my ladder (47:23) mouth
behind the blindfold (47:3) each desk gagging its
occupant (47:21) to the cell of the bottle (47:55) down
now and injured (47:37) the blood of three other
limbs (47:47) the cork's end a horse's ass (47:63)
when you feel my skin is finally here (47:6) lying in
accepts the feeling (47:76) moves the keeping in

TRANSMISSION 48
(MODEL UNITED NATIONS)

(48:26) topic of the fifth paragraph (48:79) several small babies have our arms (48:9) jutted out (48:87) we pillow them (48:4) and I get sparkling help (48:20) how do you do filing cabinet? (48:72) cries break the only mouth (48:64) steady dance (48:99) we bolts want books that instruct (48:31) shower fingers finding commercial pencils (48:40) the sugar republics will not be in a state of resistance (48:10) that is not such a bad place (48:33) how Woodrow Wilson spoke (48:35) to the ends of humans

TRANSMISSION 49
(THE EDUCATION OF ME)

(49:46) when I discovered night classes (49:38) microbiology in particular (49:15) opened up tiny frogs (49:20) and a few other hole syndromes (49:31) then I moved into the chemistry seat (49:30) while I trudged PE tech (49:65) year of the French in my studies (49:68) a patient (49:51) dead at the bottom (49:17) the requirements (49:62) that forced me

TRANSMISSION 50
(FAREWELL FRANCE!)

(50:8) a box like structure (50:13) how close did the Germans get to Paris? (50:14) the material for building bears or insects (50:37) contained in an old idea sent by ordinary telephone clicks (50:85) goose awful (50:4) sheets and nothing else (50:29) in a good guest room (50:25) breasts her homesickness under the arch (50:16) rhyming conductors hoarding cans of snails (50:48) she forgets a shoe (50:38) resigned to having port and peanuts far away from the shore (50:63) end of all garlic in forty-three miles (50:42) I with my sea floating (50:22) quarterly leaving (50:77) beating a roux (50:54) from the cavity it appeared

TRANSMISSION 53
(ANOTHER ABSINTHE AVALANCHE)

(53:93) leave slack in the couplings (53:5) between each Sir John Barleycorn (53:99) yes! for all you can (53:75) so sick of tearing up treaties (53:51) for shadow boxers we laughed (53:4) dumping for good the motto of Kansas motto (53:40) created with tin caps and mongoose bones (53:86) so that the locomotive can start ahead with the least to overcome (53:56) a technician opened mouths to suck (53:78) the sugar water through PVC piping (53:90) employing the doctors (53:2) the doctors beckon them into the rooms (53:6) wallpaper that looks like how bagpipes sound (53:70) and the electric blue Nineteen-Eighteen Detroit All-Americans

TRANSMISSION 54

(HOME TEAMS WINS! HOME TEAM WINS!)

(54:71) vodka can replace gin (54:18) in any messenger (54:40) promising acne points (54:5) to heighten the experience (54:19) discovering the bulb (54:88) you were looking for (54:33) think leaves think (54:17) with my darkening how (54:36) quiet inside my helmet (54:25) I was captured by a gunner (54:7) I am available for a large creaming (54:89) so hand up the pills (54:72) and dreamline (54:9) the pipe half of fun club (54:6) souring the quarterback (54:52) green myself (54:62) blonde springs (54:49) tipping burning Oldsmobiles (54:10) so tongue cut (54:9) and slathered (54:10) harm

TRANSMISSION 55
(ANOTHER AUTUMN)

(55:66) thanks enough for the ill equipped (55:40) they were the truth I sought (55:66) in the impact of the good book (55:63) I found a turkey neck in the canvas pocket (55:6) you fell (55:20) into afflictions and disappointments (55:6) the principle street of the village is parallel to the railroad (55:74) leaves explain (55:16) the perils that attend to me at the same time every single day (55:92) an awkward question of privilege arising (55:4) live up to their tune (55:98) enjoy the music (55:24) as you lie behind her house (55:49) tossing cards (55:9) smoking sweet pipeweed (55:71) as I have (55:4) a pimple thought (55:47) this is actually the very place (55:75) where the sandwich lives

TRANSMISSION 56
(A DRAIN MOTIF)

(56:39) there are places where remains of prehistoric man might still be found (56:56) the skull case finally cracked (56:33) the last ice age (56:89) the possession of a white elephant (56:2) was evil to those who think evil (56:71) the sea became ideas (56:3) licked the body (56:33) balls floating in the most (56:26) beautiful flood (56:22) the sock we found was the light shoe used in early comedy (56:37) held each to each (56:35) the weight of an equal volume of water (56:51) turning itself over before going down

TRANSMISSION 57
(FREAK END)

(57:72) the luminary present (57:29) modified iced-tea (57:77) then vanishes after six (57:71) I see Nicholas (57:41) I see him standing in his suited up self (57:77) on the pink stairwell (57:51) tall grasses keep the body present (57:35) as we all return to nature (57:38) blood races to the center (57:39) I pulled on my silver mask (57:43) starless April (57:20) complete capillary action (57:49) to beat ourselves (57:41) back to that buzzing light (57:34) to the circular wasteland (57:55) I saw and saw

TRAMSMISSION 59
(PICASSO DON'T MIND)

(59:1) the last act of performing sitar sitcoms (59:59) she grabs his striped shirt sleeve as usual (59:99) so the servant asked the visitor to wait a minute (59:41) we saved fun for later (59:51) a response the other way (59:35) was way (59:1) well Jacqueline decided to marry (59:42) they have sex cupping moving wheels (59:40) a nose inside of her face (59:96) broke from its assortment surprise (59:36) the name of the bar is the Wiffletree (59:31) inside a mouth lacking artistry (59:43) Dora sitting at the oblong table (59:39) wobbling with brown tracing paper (59:53) she was forgotten (59:63) as to moist (59:4) you really can see it in the lobby (59:34) you were so good to eat you know

TRANSMISSION 60

(AWAKENING THE TRANCES FROM THE ARISTOCRATS OF EVERYDAY LIFE)

(60:74) workers used to house (60:61) the government's mind as you are a mind (60:75) crouched between the table and the buffet (60:98) the sailors keep it coming back (60:71) the forest denizens coasted (60:10) crying for everything (60:39) to be a one-seeded fruit (60:86) night (60:75) Kim kept squirming out (60:22) tiny pills (60:41) for everyone

TRANSMISSION 61

(THE LIBERATION GIANTS: THE ARMY OF GEOFF)

(61:62) they came from modern times (61:10) to burn my books (61:39) when I was cold (61:65) rollers rolled perfectly in the dome bit that is (61:7) small blood enough for me (61:41) I made her overnight behind (61:43) a long moonshine made for this (61:3) pulled from the jug draught (61:35) passionately found the sheath car sheen (61:5) and all beef dinners from a box (61:43) you position the antenna to a terrific chatter (61:43) at my decision to do away with my merciless boss (61:96) this isn't surrender (61:85) and you amuse yourself (61:40) I am actually exactly this small living thing (61:46) and you are so special to me

TRANSMISSION 62
(KINGFISH FINS)

(62:24) the Gold Dust Twins and artless Frank (62:45) they make me see what I want (62:62) hive or swarm (62:45) push his looks (62:22) true I've never had time to squeeze (62:23) with my tongue her cream (62:83) soaking his face between my velveteen legs (62:77) back when I was just a neck (62:31) a long-winded and pointless (62:40) oratory breeds of chickens (62:93) then he turned off the road (62:7) after about thirty (62:27) pear shaped bodies drank him down (62:25) I became the flat-bottomed (62:58) concept of water

TRANSMISSION 63
(THE START JAR)

(63:66) even with a coin a day (63:69) Reform Conservatism took years (63:42) to kiss up to Red-Sabina's shag (63:51) Stalin employed it (63:10) a stain remover to remove the loud (63:48) cowboy cabbage and potato stampede (63:55) a series of painful rabies treatments (63:70) a violent over-excitation in the belly (63:55) drove me to the icy edge (63:6) and this new you is screaming for some of the same (63:52) drinking from the lid instead of the lip (63:55) as the act of punching out an enraged pharaoh has more meaning than any Italian painter's devil sensations (63:68) I have welcomed home the final hours

TRANSMISSION 64

(THE RIBBONS AND EXPLODING PANTS SHAPED THE LIES)

(64:53) himself simultaneously with both (64:20) a leaning assistant and a rod magnet (64:42) the creative tanned (64:57) more hair followed the upward trend (64:26) just below the adjustment eye (64:14) hook animals (64:15) that it was crazy was enough for her (64:46) blue yonder late set top and bottom tied loosely together (64:35) choosing different tools (64:26) select your talk mechanisms (64:35) hair with a microphone (64:25) weeping between the candles (64:19) a ring of hypnotists concentrating on the table (64:50) was not a paradox but a simple retreat to Moscow (64:5) to master "this is a stomach" "this is a heart" (64:39) I ran over you (over you) to teach me how to pray (64:86) little boy blue so far from home (64:93) lost in roller-skates

TRANSMISSION 65

(FIRE INFORMATION FOR WHATEVER CARTON YOU UNLEASH)

(65:4) the last you either (65:7) replaces the architect (65:49) with every breath you take (65:59) or slides the mouth (65:86) over bed springs (65:36) why was the boy taken? (65:46) he wandering lies down (65:3) in the meadow issuing legs (65:48) the wine rarely drunk on Saturday (65:31) I've been doing movements in milk (65:47) an organic brain syndrome (65:23) then I sought for record keeping (65:55) canned sea lions and kittens

TRANSMISSION 66
(TREATY LIKE ESCAPE PLANS)

(66:46) cross-stitched on the pill (66:43) dropped into the canister (66:55) a cloud culled from the wild wind (66:6) ancients held the rock to the bone (66:4) the pact (66:43) flash (66:43) the sand turns to glass (66:13) could that be how we sit (66:35) now that we sit in it (66:50) now that nature kills more animals than humans do (66:24) (66:41) who said that? (66:85) a last thought (66:37) cottage cheese (66:50) blasted-out

TRANSMISSION 67
(THE MAO AMARYLLIS)

(67:78) sing! that they have condemned it (67:63) the briefcase blossomed (67:49) the bulb workers tried to leap over the Chairman (67:25) adjusting my inner petals (67:31) it is not the way I like it (67:31) if I went out and blew it all (67:5) no one could pass through and I not see them (67:39) blood slid from a muslin hole cover (67:38) stretched over the boards (67:25) Lily's bright red phallus collection (67:58) because she is against me but closer (67:50) showed me some of her marbles (67:47) which looked as if they had once (67:95) been white but now they seemed (67:58) to have been dropped (67:78) into an ink bottle

TRANSMISSION 68

(CHAMPAGNE X AND THE BOOK OF WAYS TO DIE)

(68:36) lo! the zings to the mouth (68:74) my one out of many stood inside weather and picked (68:59) blackberry pudding underground (68:66) a man with a toasting fork (68:45) I never said that you were in love (68:31) I am Tarzan in a serial (68:8) that odd story about the dog's size? (68:21) what were you thinking? (68:49) white shorts (68:69) to my mind he could never ring the gentleman's hand in kisses (68:38) as much as this Chinese Box is #1 (68:38) an aluminum foil vine (68:66) that is not a recreation (68:49) it is a title for a loincloth (68:94) horned vipers (68:30) destruction garages (68:36) minutes before short waves (68:26) swung me out and down

TRANSMISSION 69

(ASTRAL TELEVISION – CHANNEL 7)

(69:31) up on the screen I saw down (69:91) rocks on rocks (69:4) rocks on loaded on fossils (69:48) on radar images from Russia (69:77) bodies really look different (69:45) a table dizzied by the pull of the ropes to my choices (69:9) Baltimore or Omaha (69:7) looking through the holes (69:64) a tiny light blinking in the night sky (69:64) for the mutual antennae (69:75) where there is current enough (69:57) one could with some effort get it right

TRANSMISSION 70
(SECOND JOURNEY OUT)

(70:92) it is still March (70:7) for the boyfriend (70:37) he'd turn into her sometimes (70:14) that move hurt my hand (70:12) think it over (70:83) upon the fast machines (70:79) upon convulsion of mouth to (70:73) lip stain reaching the cups (70:44) they did not match so he sent them back (70:33) to the Vatican (70:30) the people were opposed to him (70:24) for some strange reason (70:10) take my arms for example (70:9) a large reel like a paddle-wheel (70:29) provides more colors and so are (70:13) different harnesses (70:38) you say cock (70:30) you say she trims (70:15) firm star plucks (70:85) wasp waists (70:43) from car to desert (70:34) my hand reaches into the folds (70:22) but dogs turned (70:16) the canoe toward the shore (70:10) grout is next (70:26) thrown in and out

TRANSMISSION 72
(THE ULTIMATE IN OTHER THINGS)

(72:73) furniture polish to buff off all of the malady in the world (72:76) that is where one means (72:30) one coat may be greased (72:64) in order to see lots and lots of sexual organs (72:40) instead of desserts (72:14) the tight pussy of dead rabid dogs (72:47) those bright pink brains in Mexico (72:20) I have not come for years (72:81) to get her (72:39) her moment my (72:15) my buttock (72:27) to arrive with it (72:99) I will still be yours (72:1) rain falling on the hot sand (72:68) I don't speak for Buddha

TRANSMISSION 73
(ST. PATRICK AND THE PLEASURE EXPERIENCE)

(73:7) what is Cheshire cheese (73:51) began the chalky crumbly re-assembly (73:68) all collapsible furniture saves (73:51) a treasurer came to my house (73:2) with suet I swept up the night (73:5) strawberries and cigarette lighters by the pound (73:31) staying here among the snakes (73:22) with a scoop it is funnier (73:30) we watch the screen with genitals the size of a file cabinet (73:24) the volume term is wood and wood is of a general application (73:70) clasp for a moment the potato guv'ner (73:35) then they closed all reading down (73:26) pin this to your shirt (73:31) bring to school a person wearing green

TRANSMISSION 74
(BLACK-EYED PEAS)

(74:38) those who have been attacked (74:6) bring me delight enough to believe (74:47) bark (74:14) that is why we work (74:90) Linda does it for white-out (74:75) inside her (74:4) inside her mouth (74:53) with entendres flying (74:67) interweaving never tired clerks and bulletins (74:57) did her mouth total up (74:9) I traded blows (74:26) I toe unhooked and worked their way free (74:94) squeaky in the afternoon light a few words ended the car (74:1) the dinner hose filled my face over hers (74:6) then she can freely fall (74:46) pure energy around these beans (74:82) looking back at me

TRANSMISSION 75
(SOLAR MEMORY)

(75:76) those who cannot swim or couple (75:37) green and red (75:5) you just moved along (75:83) allowing the boy to watch corroded (75:60) the sun itself was a statement of fact (75:37) it abuses an affair with Skip & Flip (75:24) shadows and jealous wrestling (75:50) I was looking down at the floor (75:10) getting more and more nervous (75:72) complicated signs that one will be in charge of the rescue effort (75:51) if I were a millionaire I'd need a mind eraser (75:95) after sparing ministrations (75:4) because several boyfriend's heads (75:42) in the bathroom window downstairs

TRANSMISSION 76
(MISFIT YOUR UNIVERSAL)

(76:54) you sentence prescriptions (76:51) as Norma explained scratching on our door all night (76:70) the wrong warm (76:33) fresh sweet cream creates comfort (76:42) Monty's tomorrow garden tomatoes (76:29) plucked a drunken millipede from the well (76:13) this is our little shack (76:54) I draw you to me (76:28) I have an easy job (76:3) hiding inside myself (76:81) only Clark muscles can pull this thumb from your mouth (76:8) ever frustration (76:12) dancing and crushing up pills (76:26) champagne bare this (76:29) you smashers of wood smash wood (76:47) smash you wood (76:31) smash you

TRANSMISSION 77
(MARIJUANA IS POPULAR)

(77:2) the earth in space (77:0) I said I would grab something to drink (77:8) beverage frontiers (77:12) a normal craving for brains (77:9) a kick in which the legs are bent at the knees (77:35) let's compose all of the historic chapters (77:9) confronted by this damaging fact when I take the sugar (77:87) a few two-liters later (77:17) I moved slowly around (77:23) the ghoulie kaleidoscope (77:50) so long groovy (77:81) lips tangled skirts (77:54) a pile of shaved carpets (77:49) werewolf sitar jams (77:45) relax (77:3) relax it really did sound just like water (77:46) horticulture as a hobby because I believe (77:46) Tang

TRANSMISSION 78
(RAISIN THE TERRIBLE)

(78:36) rinsing it out (78:41) it felt nice (78:19) to have kept glancing at our bodies (78:4) a bud is a bud and Bobby played (78:2) hockey till it hurt (78:82) and if they'd known that (78:20) that face full of pudding (78:6) belonged to them then they would have (78:98) looked straight up at the blank array as being complete (78:9) or conceived the distinct (78:73) notches in the sea (78:23) where they might have been

TRANSMISSION 82
(I SAW THE ORYX FIRST)

(82:24) by increments (82:40) press an arrow (82:91)
shift seven into shape (82:27) a great inverted U
lying beachside (82:39) I stood at the edge (82:47)
squirrel skulls for the monkeys (82:48) brown bears
for Mr. Munster (82:99) a road-house (82:50) you
made it out of glue (82:61) Porsche Pamela has my
life (82:93) under buckles like trench-foot (82:6) my
parts days to be permanent (82:28) swept back horns
in a desert missile range (82:46) broken by emotion
(82:41) on display (82:29) my discarded blouse aches
(82:3) to be an invasive species (82:19) able to run
with the herd immediately after birth

TRANSMISSION 83
(MIND SWEET MILD)

(83:82) playing with my sister's dolls (83:39) I was sorry for them (83:15) bringing home bugs and worms (83:35) for my mother to pet some pretty (83:55) still inside the old man (83:75) if one says black and white (83:51) if tied up (83:28) if we suffer against these answers (83:11) hit the spot (83:8) ice cold water (83:41) as obviously I can apply for a walking stick (83:69) lamb singing and organ playing (83:3) ground to gravel (83:86) we were small (83:6) small skulls that looked like a wise purchase (83:3) she could tell which scratches on the bones meant spring (83:39) I stand further back (83:82) from the dead sign-up time (83:86) the car is orange-yellow (83:39) or is it yellow-orange (83:83) and in fact she would always say this to whomever she met

TRANSMISSION 86

(HAPPINESS IN A BUSINESS BOOK WITHIN ITS MOTORCYCLE PHRASES)

(86:30) use without reason (86:9) to greatly outperform (86:18) when the news of the egg business is only incidental to the general trend of the store (86:27) will you ride in my buggy? (86:91) I thought my hand was on it (86:93) for it was tied to my revving unit (86:3) or hold the office goggles inherent in this understanding (86:28) people who still have hands strap grip the wine (86:83) the places I've been: swamp (86:29) amphetamines in the gas tank (86:72) no one noon (86:11) white boot July (86:10) to see oneself crucified in public movies (86:10) her summer spent on the opposite side (86:43) of this center of the earth (86:36) wild with speed

TRANSMISSION 87
(BETTER LUCK NEXT TIME LOVE ACTIVISTS)

(87:35) divided by (87:23) a new concept of sixty-nine (87:58) can't fix these skin diseases (87:38) if you can kick attention (87:38) a desire that comforts (87:84) for now (87:35) I am inflexible (87:10) a wreck sent to the cellar (87:23) to have plenty of money (87:22) will you have mine (87:28) whoever is at the bottom (87:59) stack-face everyone is onto you (87:35) in a little while I knew more (87:55) who refused to clear out (87:97) he and my brother kept changing (87:38) plastic bags two large for three medium (87:54) artistic learning to add an addiction (87:9) to eight the remainder

TRANSMISSION 88
(BREAKTHROUGH FIVE)

(88:3) mooned and capable (88:24) I am not ordinarily a computerized clerk (88:2) the fingertips should be spread apart (88:27) cool accentuated attachment (88:91) the author described a palsy shake (88:33) and the old world pounds the intruder's bunker back (88:49) The Nightingale is worth your careful study (88:7) for example she is not feeling as if you could easily frighten off a large fierce dog (88:23) by opening the odor of gin herself (88:44) on her bed Sweet Jane (88:46) a horse can utilize rotors rather than sails (88:1) allow the tips of your little fingers to touch your neighbors little fingers (88:14) shut the gate now (88:68) sing damn you sing and strum

TRANSMISSION 89
(RECONNECTING B.O.R.T.)

(89:37) on each trip we take (89:46) the thought of peanut butter (89:81) pet penguins (89:23) how they always hear the news of English victories first (89:39) the lever inside snug against the heart (89:92) I'm half crazy upon the seat (89:99) in the meantime (89:50) you be the bell (89:81) I long springs (89:51) I long unrestrained together (89:65) Daisy you are liking the pinching clip (89:95) holding it later and later (89:83) a bicycle built for two (89:43) remains (89:50) recalls an old saying (89:97) a paradox to think walking after midnight (89:81) that lady was designed by a computer (89:78) she said but we are not slowing down (89:4) laughing I arouse the others (89:51) and you know what that sounds like

TRANSMISSION 90
(YOUR MAGAZINE HAS CAUSED ME PAIN)

(90:84) a blood variety (90:3) waist to waist (90:37) and I am up early asking the legs together (90:29) telling them what I thought was going to be on the quiz (90:99) interrupted by Fatty (90:4) he has with his hands her breasts (90:9) a bottle that wants to discover what everyone rhymes with (90:8) she realized danger (90:49) a fixed 87 shape tearing at its own clothes (90:60) awful in my miniature HOLLYWOOD sign (90:34) with googily eyes (90:95) Saturday pauses in skating (90:54) in winter in their surprise (90:94) fingers that shift myself rounder (90:31) where are the window objectives (90:7) Elliot Gould goes for cat food

TRANSMISSION 91

(Remember Animals Speak for Envisioning the Last Best Parallel)

(91:54) bowels were taken out and I (91:8) said the subject of the first essay (91:26) is over (91:97) an empty space (91:37) in the tall timbers you can hear the trees talking (91:55) people live up there you said (91:84) though soon enough you will not get (91:80) the spill (91:84) trying out lips (91:65) she is true when the red is on top of me (91:75) against her (91:99) you and I in bed (91:87) then through already having had my supper (91:52) the next time dog shows (91:27) how little we know about each other (91:6) my attention was attracted by a door (91:96) which every now and then opened (91:40) a nurse walked noiselessly in and out emerging cleaned (91:32) before I pull (91:13) shoulder slides (91:7) collapsing the relationship (91:3) is more (91:83) o your food o whale your food o

TRANSMISSION 92
(All Years These Old Americans)

(92:29) that up and down voice (92:22) allowing the middle void (92:28) void (92:30) popcorn on the seat (92:31) next to anxious (92:17) but finally right (92:18) yet most people when they have without form (92:3) fun loving motor mouth friends (92:10) suspect trouble because the ordinary (92:83) hefted me all the way up (92:17) to the room carrying a lone quiver (92:35)) I'm in your easy lift chair (92:77) five more limbs (92:95) attachment (92:93) began to make sacks of sickness (92:54) using grandparents as a verb (92:52) for frustration (92:61) the work is too heavy for words (92:64) I forget they forget (92:64) being finally pulled free of breath (92:96) a dead bulb on the window sill (92:24) I found petal pumpers (92:6) and I can picture them flowering again—ah!

TRANSMISSION 93
(BRAINDANCING CRUCIBLES)

(93:90) the giraffe cousins are taking over (93:85) the majesty key in autumnal games (93:99) we were onto the towering over us stage (93:71) a twenty-foot over and over (93:20) throwing chairs at us on the kitchen floor (93:20) look at the witches and freaky babies guarding the prisoners (93:9) keep saying relaxation will reproduce us (93:31) Jackie you're super good (93:41) but the swimming pools will soon be finished (93:87) pumping out what a well heeled dog did (93:27) with the very back-back of our heads (93:91) then you volunteered me for the first free shampoo

TRANSMISSION 94
(COAL HOLE)

(94:39) lifting up and letting down (94:25) now breathing into shirtsleeves (94:71) lamps are contrivances falling on the ground (94:49) a large hungry man eats a lot if you light him up (94:65) if you become a slip that is H-E-L-P (94:2) speed by scuffing establishments (94:23) a rabid or crazed rabbit (94:23) or monuments or society (94:2) a photograph of the President pinned to your jean jacket (94:42) stops bodies dead (94:29) my gag as admiration (94:39) for I felt that this was where I was (94:35) over the stripes the star spheres (94:1) that is why you gimme gimme you gimme you (94:7) graceful ass (94:9) you

TRANSMISSION 95
(HAD A FEELING)

(95:92) my me and her (95:80) took off jeans and stood over mine (95:29) drawing circles on my right (95:88) my left roughest head plate (95:66) then inside me (95:54) the sun was gone (95:29) I close my eyes (95:45) a silken as my lips and chin did (95:30) a viscous whip-up became a misunderstanding (95:4) a familiar song (95:24) able to constantly fuck (95:7) all bad advice (95:39) there see (95:28) a line (95:31) slipping away

TRANSMISSION 96
(OCEAN, IOWA)

(96:73) whether an embrace kiss or stroke (96:23) on
the shoulder fruit (96:38) corn preserved in syrup
(96:31) was so good to eat you (96:71) and the wages
(96:49) I am welcome in the heating vent my new
third basement (96:51) wait!—the golden betties
(96:3) the loonies' birthplaces kept a secret costume
of saintly spores (96:25) insect headlines sending
away for pleasure centers away (96:24)
that—woosh—! (96:8) woosh return of the sea (96:43)
me-me

TRANSMISSION 97
(WE NOW ARE VICTORY)

(97:44) it was totally clear (97:1) swell Gus gets the other me up (97:8) my bed was the harness crib (97:40) at last we could hear the heart speaking (97:1) through the intercom (97:23) the monitor arms and legs (97:83) bitten tank-top Cheryl given over to fun today (97:47) with white mesh (97:47) we will collect the masses of translucent yellowish eggs found in dark and damp locations and destroy them

TRANSMISSION 98

(THE WORLD IS JUDGED BY ITS SOCKS)

(98:18) the word barn (98:35) which is correct burnsides or sideburns (98:5) wanted the exit end of the briefcase (98:42) the heads were skulls (98:13) more typing hands (98:20) tailing loot slipped (98:88) my worrisome lost fond adventures (98:1) will the tongues go shopping? (98:63) this is the way to go (98:37) difficulty inside the mango tree (98:8) considerable credit cards shredded wheat (98:1) the term mush applied to dogs (98:8) I was with my head (98:2) am leaving the world for the world

TRANSMISSION 99
(THE LAST MODERN)

(99:46) where a dull person (99:11) once lived (99:17) such lovely unfettered leewardings (99:38) dove into the water (99:9) stark—!

TRANSMISSIONS END

AFTERWARD

In 2008, the Putnam Institute for Space Opera Research suffered a basement flood / sewage incident where many of the original documents and files for this project were stored. Notebooks, video tapes, early drafts, electronic equipment, archival photos, a computer hard drive and other documentary ephemera were totally destroyed.

Twelve response-transmissions were also lost in this flood, though there is still hope that drafts for these might someday be found. The gaps in the sequencing in the preceding text are intended to leave a landing space for these missing transmissions should they ever materialize.

Appendix A

List of missing response-transmissions with titles.

16 (Angel Waiting in Area)

41 (That Valley)

45 (Shocking Outfall from Analysis)

51 (Great Aardvark Wars from the Stone Age to the Cyber-age)

52 (The Wonderful World of the A's in the Name Nakamura)

58 (What Visually One Course Book Did Wrong and the Transformation of Matter)

71 (Orgasm's Partner to Your Zeitgeist Action Figure)

79 (In the Dark an Acorn)

80 (Three Fridays Before)

81 (Half Dozing Full Moon)

84 (The Confessions of Charlotte Exhausted Smith)

85 (Certain Ufologists Have Pointed Out That This Is No Ordinary Cloud)

The Author is thankful to DC Poetry.com and canwehaveourballback.com, for publishing earlier versions of some of these transmissions. A pair of limited edition chapbooks entitled “13 bottles” and “Another 13 bottles” were produced for sale at reading events in 1999 and 2000 where this work was first performed. A number of these poems also were printed in the limited edition chapbook “Frolic: Selected Cosmic Sex Earthly Love Poems” (2007). Special thanks to Allison Cobb, Jen Coleman, Ethan Fugate and Susan Landers for their assistance in shaping the final form of this project.

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